Newspapers.com by Ancestry
https://www.newspapers.com/image/421492389
The Gazette (Montreal, Quebec, Canada) · Tue, Oct 12, 1976 · Page 54
Downloaded on Mar 29, 2024

Girl talk

Elizabeth Taylor (left) chats with co-star Diana Rigg on the set of stage musical-turned-movie A Little Night Music, late last week in Vienna. Taylor took the weekend off, however, to be with John Warner, an American former cabinet member who she is scheduled to marry "before the end of the year." It will be Taylor's seventh marriage, Warner's second.

Fruhbeck scores with Wagner bill

Music

By Jacob Siskind

Rafael Fruhbeck de Burgos has been orchestrating his concerts with the Montreal Symphony this year very carefully. He began with an all-deFalla program that was filled with a wealth of orchestral color. From that he moved to a German program that featured the music of Brahms and Wagner and the luscious voice of Jessye Norman. More recently it was the Mussorgsky-Ravel *Pictures at an Exhibition*.

Last night the programs reached a new climax in an all-Wagner evening that featured the augmented Elgar Choir, the full orchestra, and a soloist who impersonated Hans Sachs in selections from *Die Meistersinger*.

The evening was, without question, one of the most impressive concerts I have yet to have heard from the Fruhbeck baton. The first part of the concert was devoted to selections from *Parsifal* and here we heard the conductor at his most authoritative, getting warm, voluptuous sound from the string section, burnished tones from the brass and a kaleidoscope of color from the woodwinds.

Everything was carefully balanced and every color had precisely the hue the conductor wanted.

This was by any standard the very best orchestral playing we have heard since Fruhbeck took over as conductor of the Montreal Symphony. This is music with which he can identify.

Indeed Fruhbeck was so compeletely at ease here that his gestures seemed far less angular than usual, far more in tune with the character of the music. A number of subscribers have complained to me privately that they find it difficult to look towards the podium when he conducts, because his gestures, particularly his left hand, seem so totally unrelated to the music.

These critics have only to hear him conduct *Parsifal* to know at once that when he is at one with the music, his movements are a reflection of the character of the sound he wants to elicit from the ensemble.

The orchestra was remarkably sensitive to his demands last night and there were times when the sounds in the hall were as transparent as any I have heard from the finest ensembles in the world.

I note with particular pleasure the tympani trills or rolls which became the foundation of the *Parsifal* performance, never once obtruding. Louis Charbonneau was at his supreme best last night and at that level there is no one in the world who can surpass him.

I did find it strange when his sounds were passed to the basses on the other side of the stage. This was one stereo effect I could have done without.

In the *Meistersinger* selections the orchestra was once again at its best behavior. The tuba player redeemed himself for his unfortunate accidents in the Mussorgsky *Pictures* last week with a performance of his difficult part that was not only flawless technically but musically satisfying.

Indeed there were times when I felt the orchestra had fought it way back to the high standard it set and maintained three years ago — days when its playing was of an order it has rarely approached since.

Fruhbeck always delights in conducting choral ensembles and he was in his element with the Elgar Choir last night. The singers produced sounds of unusual quality and contributed greatly to the effect of the evening.

As for the soloist, Robert Hale, he is an experienced Wagnerian singer but last night I felt he was still a long way from a realization of the role of Hans Sachs. The singing was accurate for the most part but without the character shaping one usually hears from a basso who has had a wealth of stage experience.

Queen E offers low-cost Sinatra

By JUAN RODRIGUEZ
for The Gazette

For someone who claims not to bask in his father's success, Frank Sinatra Jr. sure does do a good job of conveying the opposite.

Sinatra Jr. is in town, at a week-long stint at the Queen Elizabeth Hotel's Salle Bonaventure, a few days ahead of Dad, ol' Blue Eyes himself, who appears at the Forum on Friday night.

Amidst the soft lighting, standing in front of a heavily-brassed eight-piece band, Sinatra Jr., wearing a tuxedo and a bowtie, is a shadow of his father — and only barely so.

He comes across as an impressionist's so-so impersonation of the famed Sinatra style. All the intentions of crooning are there, but the younger Sinatra just cannot cut the mustard.

Sinatra Jr. is a glider, that is, he slips and slides through pretentions of style. His voice is thin and hardly has the substance to fulfill the senior's phraseology.

Instead, Sinatra Jr. moons away with only the intent of finishing the race, and so he employs a number of pragmatic imitative techniques — but the flagging nature of his voice betrays the game. As he himself says, "I'm the consumer advocate entertainer — a low-cost Sinatra."

And so his selection of songs has a suitable touch of irony. *I Hear Laughter In the Rain, Never Felt More Like Singing the Blues, All in Love, More, Breaking Up Is Hard to Do.* He "adopts" these songs, as it were, but there's nothing more to them than that.

The singer is anchored by the failsafe charts of the orchestra, led by trombonist Larry O'Brien, who oozes forth the kind of syrupy fare heard in supermarkets — not a false note. Those are left to Sinatra Jr., who wavers between the good, the bad and the ugly but nevertheless manages to convey the impression of blithe confidence.

Disco swings Gagnon into impresario role

By JUAN RODRIGUEZ
for The Gazette

At the height of his popularity, composer-pianist Andre Gagnon is staging his most ambitious, flashiest show at Theatre Maisonneuve.

The diminutive "Dede", as he is affectionally nicknamed, has moved away from the dry delicate sound that is his trademark. Today, on the heels of a huge disco hit, *Wow*, his stage show resembles the set of a Quebecois variety television program.

A recording of *Wow* begins the show while the lights are still up, then the curtain rises on a darkened stage, with the musicians bathed in murky glows and a system of hanging mirrors designed to give an overhead view of Gagnon at his grand piano.

When the disco hit comes to an end, Gagnon strides on stage, smiling, his floppy hair blowing in the breeze. He explains that this is going to be "fun" show and for thoses who like light music exceptionally well-stage, it is no doubt a fun show.

The trouble with Gagnon's music is that it tends more towards gloss. Whereas his previous mode had a kind of fragility to it, his newer works bear bombast and slickness more than anything else.

His piano playing is as precise as ever, except that he doesn't seem to be saying as much. His technique too often sounds like a vehicle for the oozing arrangements.

It's not quite Vegas, despite the use of Eddy Toussaint's choreography, but even a supposedly sparce serious trio of pieces about the St. Lawrence River sounds a lot like a Hollywood score.

But this show, which runs through Sunday night, does offer an intimate image of Gagnon; he treats his show as a present to his audience (he even introduced a "discovery", a willowey blonde guitar-toting Ange Joyal).

Thus, Andre Gagnon has become a local Ed Sullivan — the show is more impressive than the musical content.

Indian war spurs new play

LONDON, Ont. — (CP) — The capture of the British fort of Michilimackinac by the Indian Chief Pontiac in 1763 is the subject of a new play being devised by poet-playwright James Reaney.

The play will be based on a once-celebrated Canadian adventure story, Reaney said. A British colonial major, John Richardson of Moraviantown, wrote the story and a United States playwright turned it into a theatrical production 125 years ago.

Both the novel and the melodrama are entitled *Wacousta*, the name of the tale's larger-than-life villain, a renegade English officer who becomes the Indians' most bloodthirsty war leader.

When his dramatization takes shape, it will be produced by the NDWT Theatre Company, a Toronto-based troupe with which he developed his award-winning plays about the Donnelly massacres, Reaney said.

The play is evolving this fall in a series of workshops at the University of Western Ontario.

Public Announcement

Ottawa, October 4, 1976

AMENDMENT TO THE TELEVISION BROADCASTING REGULATIONS

(Amendment of Canadian Content Regulations)

Following its Public Announcement of August 3, 1976, the Commission hereby publishes the following amendment to the Television Broadcasting Regulations dated September 15, 1976.

1. Section 6A of **the Television Broadcasting Regulations** is amended by adding thereto the following subsection:

"(10) For the purposes of this section, the broadcast time devoted to a program shall be deemed to include any time devoted to advertising material that is

(a) included within the program
(b) inserted in breaks within the program, or
(c) between the end of the program and the beginning of the following program."

Guy Lefebvre
Secretary General

Canadian Radio-television and Telecommunications Commission
Conseil de la radiodiffusion et des télécommunications canadiennes

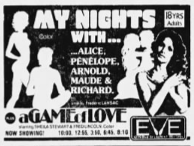
Family Viewing Theatre Directory

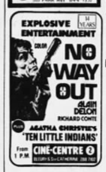
FOR ALL

CAR WASH, [illegible] 1:15, 3:15, 5:15, 7:15, 9:15
EAT MY DUST, [illegible] 1, 3, 5, 7, 9
EAT MY DUST, Cote des Neiges 2 1, 3, 5, 7, 9
GNOME MOBIL, [illegible]
WUTHERING HEIGHTS, [illegible]
CANNONBALL RALLY — ST. YVES [illegible]
THE FRONT, Place du Canada
RETURN OF A MAN CALLED HORSE, Westmount Square
GNOME MOBIL — TREASURE ISLAND, [illegible] Drive-in 2, Gates open at 7:00

14 YEARS

THE RITZ, Avenue
OBSESSION, Cinema de Paris
NO WAY OUT, Cine Centre 2, Continuous from 1 P.M.
OBSESSION, Cote des Neiges 1, 1, 3, 5, 7, 9
THE MARATHON MAN, Claremont
THE OMEN, Laval 4
THE OMEN, Palace
ALEX AND THE GYPSY, Place Ville Marie
THE OMEN, Snowdon
NORMAN ... IS THAT YOU? Van Horne
THE MAN WHO FELL TO EARTH, York
THE OMEN — RACE WITH THE DEVIL, [illegible] Drive-in 1, Gates open at 7:00





color foliage festivals

3 days/2 nights
Available weekends of Sept. 24, Oct. 8 or Oct. 15, 1976
Package includes:
• Get acquainted" champagne cocktail party on Friday night. • Accommodation for 2 nights • Fall Festival Ball" on Saturday night (ladies in long dress, gentlemen with jacket and tie)
• 1 dinner, 2 breakfasts and 2 luncheons (table d'hôte) • Friendly tournaments: Golf-Tennis-Badminton-Pingpong and more • Autumn leaves photo excursion with professional photographer. • Trophies and awards distribution on Sunday afternoon.

Organized social and sports activities in case of bad weather.

Only $75 per person, double occupancy. In two-bedroom suites $300 for 4 persons. 8% provincial tax and 15% service charge are added to your bill.

Reservations
le Chantecler
866-6661 (direct line with Montreal)

Also included in the package:
Free chairlift on our Mountain 4

Copyright © 2024 Newspapers.com. All Rights Reserved.
Powered by Newspapers.com